Skating Girls

think so.

lassive fur garments.

means.

THE REAL SKATRESS.

The real statess of France (I use the term as one would speak of a huntress of the Alps) studiously avoids heavy effects in her cothing and tries to look as light as in summer.

means.

This very capable skater was dressed more for hor business than the others, yet quite as comfortably. She wore a gown of very

Talk With Mile. Calve

AN INTERVIEW WITH THE GREAT FRENCH DIVA.

The Prima Donna Has Had Honors Heaped Upon Her by the Whole World.

In a room whose atmosphere is heavy with the perfume of luscious roses and fragrant violets, visitors to Mile. Calve are received by a charming and distinguished woman, Mmc, d'Hardelot, the omposer and confidential friend of the Mme, d'Hardelot, who accompadiva. Mmc. d'Hardelot, who accompa-nied Calve to America, and will remain with her throughout the season, is part English, and acts as interpreter for the singer, who speaks English scarcely at all. Mile. Calve was gowned in a skirt of black satin, with a bodice of scarlet cre-pon, which was vastly becoming to her

passing across it in a semi-circle. This latter was designed by Countess Gictoken, a royal relative, who has also completed at the queen's order a last-of Calve for her importal majesty.

The prima donna also possesses many souvesire from Hyssiga's royal family. Upon the table stood a photograph of the Grand Duchess Viadimit in a becutiful broad white frame, with the crest of her serene highness in brilliants and rubles set in the center of the top of the frame, and from the Count Nicholas was one of those rare Russian designs, a clock upon a gold backgroond with a charming land-scape set in jewels underneath the clock. Then, of Gairse, there were French decorations and interesting photographs galore. But the photograph that interested me most was that of Hizet in a well-warn frame. This, Calve said, she always carries to the Opera House with her when she sings "Cannen." And Mme. d'Hardeiot told me how generous Calve always is to the composer, yielding to him invariably his full meed of her success and glory. Beneath the photograph of Ambraise Thomas was written: "A Emma Calve, a ma belle Ophelle, souvenir affecteux." AN INTERESTING ALBUM.

I was then shown the very magnificent autograph album of the prima dound. On the first page I found: "Bonne route a la notre chere Calve

Brocade and Velvet Dinner Gown.

CYCLING CHAPERONAGE. New Occupation for Poor Gentle-

A new occupation is looming up on the impecunious woman's horizon. It is a significant fact, says an English newspaper, that mothers who advertise for governesses require a knowledge, upon the instructress' part, of cycling, in order that she may accompany her young charges when they go a wheeling. It seems likely that a new, renumerative employment may open up for women in the form of cyc-ling chaperons gt.

ling chaperopage.

In regard to the much discussed question of dress, a skirt long enough to reach six or seven inches below the knees, this being short enough to render pedaling easy, seems to find many advocates. Few people are really decided about knickerbockers. The other morning I saw two girl cyclists on the platform of a country station. One

Of Paris PRETTY IN WARM SUITS EN ROUTE FOR THE SEINE. Rough Cloth Suits Padded at Shoulders' and Hips, and Reticules for Skates. Paris, Jan. 11.-It amazes me to see how much the girls of Paris are like the girls of New York. Is it that girls are "girls for a" that," the same as men? I At home the sight of young women troop ing to Central Park upon a winter's day is a common and ever-exhibitating sight. I used to watch them, as all others do. In Paris the skating girl is seen the same as in New York, but here she is more numerous. Older girls skate, and they make more a business of it. They do not golf over frozen links but they skate daily and for

Chinchilla Cape

The prettiest, most democratic place to skate is upon the Seine. To the river from the fashionable thoroughtares come the grib, some in carriages, more on foot. Some in very French y creations of lace and velvet, those two materials that the French place together, but more in heavy cloth and massive fur examents. to my American eye. At home it would have been of white leather or white enamel, but here it was the smoothest, shiniest white satin, spotless and as im-maculate as though it had never before been worn. If ancy that the little seamstress, shiniest white satia, spotless and as inmaculatic as though it had never before
been worn. If ancy that the little scamstress,
who is a part of every Parisian household,
sponges it daily with one of the self-made
preparations with which the French are so
clover. It had certainly never appeared
before this outing in its present immaculate
state. The backle was silver. Paris has
the silver craze worse than New York ever
had it. In New York you mingle gold and
silver and oxidized things in rare pro
fusion, as you happen to own handsome
pieces of them; but here you see only silver,
and the whitest shade of it at that.

Little beaver hats are certainly becoming to pretty young women. An elderly
woman is not at her best in them unless
she lays many flowers around their brim
and softens its hardness with veiling and
tips. But the girls wear them constantly,
tipped at almost any angle, and trimmed
with stiff little ribbon bows. Bat, of
course, there is a flower upon them. Whoever saw a French woman's hat without a
flower upon it, winter or summer.

Skaters upon the Scine are fond of the
toque. I saw one such beautiful one. It
was of sealskin, with the seat set down close
to the head, not high and stiff, but soft and as in summer.

I noticed one whose gyrations were particularly rapid. Afterwards I recognized her as one I had seen coming down the steps of a fashionable house in Carleton House Terrace that morning, en route no deabt for the "skating field," as the French tell us their skating pond, literally translated, means.

to the head, not high and stiff, but soft and





Decorative Bodice.

There is good fun wherever a pond exists. In the Jardin des Plantes, which in summer is an admirable floral spot, there is skating in the winter, and wherever a spot freezes over the city cleans it, puts it in shape, creets a little skate-house and proclaims a sport for the young people.

There are other winter sports besides that of skating in Paris, and other chie winter dresses besides those for skating, but of that you shall bear some other time.

out heavy sleeves may be there. They have the effect of making the wearer have a small waist gad, voluptious figure. With the full sleeves the small Parisian waist and the large hips, the Paris girl of January, 1896, is a model of feminine beauty as it is counted in these days. In defense of these wonderfully stylish figures it may be stated that the French women do not lace. They bring around by artifice what other women martyr themselves to accomplish.

If I were asked to select the most fashionable winter material I should unhesitatingly pronounce it to be the heaviest one. If the boucles run heavy, then it is a boucle; if not, then a matelasse is chosen. As the materials are laid upon the counters the coarsest and weightiest is the favorite.

SKATING BOOTS.**

BKATING BOOTS.**

Skating boots are three ply. There are three soles to them. The sole that touches the pavement is a small one, very heavy,

the pavement is a small one, very heavy, and apparently as atout as a man's. It is fully a size, I should say, smaller than the upper of the sole. This lower sole is what shows when the French girlskates, and it gives her a reputation for a small foot. Above this small, thick sole there is a sole of cork. This is the ordinary cork sole used everywhere. But above this there is a very thick felt sole. This makes the boot, warm. The felt sole is the size of the foot and the cork sole first. All are put together very fancifully, and the skating boot is a handsome thing. It is expensive, but wears a very long time.

Skating here is the fashionable sport.

Fashions

Of Midwinter

VELVET AND CHINCHILLA PER

HIGH IN FEMININE PAYOR

Pale Tinted and White Sille

Used for Lining Heavy Win.

ter Gowns-Suggestions

A velvet gown for high occasions, and a chinchilla fur collar to keep it warmatte shoulders, are two of the latest eleganch of fashion. A carriage may also be added to the combination, for the velvet tolte to the combination of the velvet tolter.

to the combination, for the veivet tolets too fine to go a pied, and it being heavy to carry and a perishable quantity to beg it may be accepted as a fashion that he

small chance of becoming toocommon.

Some of the velvet costumes now being paraded at theater and receptes and other places of "occasion," store such a marked decrease in the size of sleeves that it looks really as if the for balloons were at last on the decime.

THE PART OF A LEPER.

Ellen Terry Considering This Strange Role in a Play to Come Out Shortly.

Role in a Play to Come Out Shortly.

New York, Jan. 10.—Infinite variety is one of the chief charms of Miss Ellen Terry. An excellent authority says that in her next great role she will play the part of a leper, which does not sound attractive, but Miss Terry does gracefully what no other woman would dare attempt at all.

Now, it is said among her feminine friends that when moved by the spirit her imprompting ymnastics are wonderful and amusing to a degree. Though not a bit of an athlete and not at all up to date in the matter of muscle culture, she has retained always her wonderful flexibility of body and gracious suppleness of limb. Undoubtedly had she never adopted the dramatic stage abe could as easily have compuered the public as a dancer, and today she can lightly as a kitten run across the stage and bound onto a table or chair or bend her body this way or that easily as a child of seven.

It was but a few theys ago she went to call on a sister professional terover-ing from a long illness. Miss Terry was

call on a sister professional recover ing from a long libres. Miss Terry was asked upstairs into the sick woman's bedroom and she spent an hour condoling and tea sipping. The reviving friend followed her visitor out into the upper hallway, but there Miss Terry made her affectionate addens.

fectionate adieus.
"You must not think of following me beiow, my child," she insisted, gently. "Indeed," with a funny littleh winkle growbelow, hy
"Indeed," with a funny little winkle growing in her eyes, "I am perfectly well able
to see myself down, so good-by, good-by!"
Whereupon, with a soft chackle and a
warm handshake, this charming queen of
tragedy and comedy put one knee over the
top of the long inclined stair rating and
the long inclined stair rating and top of the long inclined stair railing and slid like a rocket, or an irrepressible school boy, straight down into the hall below. There she gave her skirts a shake, her bonnet a few pats and let herself out the front door smiling gaily at the speechless amazement of her friend, who had watched the performance from the landing

Nature's Colors "The one point in which the dressmakers rate one point in which the dressmakers show so marked an improvement of late is knowledge of color," says the New York Sun. "This enables them to make much more daring contrasts than in the days of old. Reds and greens, blues and greens, yellows and purples are now set sources. and purples, are now set side by side with such skill as to make one forget that such

In the most approved models, the veiest skirts measure five and one-half surfaround and these have circular fronts that it closely over the hips and hang is relies below. Generally these fall in front in a great hox pleat, and with this wide stage there are commonly only two organ goes at the back.

there are commonly only two organ gors at the back.

Back velvet is more seen than coined and the skirts are usually plain and fined with sik in some dainty has or else par-

HARMONIOUS DECORATIONS.

The outside decoration is confined entirely to the bodice, and if this is in a jacket shape, there are sometimes chinchilla revers that turn back from a white satin front, embroidered with tinsel threads and paste

gems.

Again this front may be veiled with plain chiffon, or chiffon appliqued with designs in a rich lace, this last arrangement being one of the most elegant methods of the season for the trimming of dressy belies. A charming finish at the waist, for either, is a narrow belt of tinsel braid that fasten in front with a jewel buckle.

Jet is much in favor with both black and

in front with a jewel buckle.

Jet is much in favor with both black and colored velvet, and there are some very beautiful yokes and long cuff pieces for the bottoms of the sleeves seen in it. Spicedid jet buttons, as large as flity-cent pieces, and others of filagree gold and Rhine stones and colored gems, are also used the two last, however, only in discret numbers, three at the utmost each side of the jacket, or a pair like jeweled brouches at the throat.

AN ELEGANT MODEL.

AN ELEGANT MODEL.

The velvet gown illustrated is a becoming The vervet gown illustrated is a becoming and manageable model to follow. It is of black with a lining throughout of white silk, and a yoke, girdle, and-cuffs of get. The jet yoke finishes at the throat in a tall band that curves slightly outward. tail band that curves slightly outward at the top to give ease to the head, and the round bodice fastens at the left side. It hangs loosely over the yoke in a somewhat bloase effect, a sight gathering, back and front, jet heiding it trimly to the waist.

The skirt is the circular model described, out the sleeves, though cut all in on gigot but the steeves, though cut all in on gigu-fashion, are entirely new in their effect. The closely-fitted tottoms are heavily jetted in the elaborate pattern of the yels, and a novel look is given the puff by degging up all the fullness at the instice seam aimost to the arm-hole. This gives his sleeve the effect of the puff being separate from the cuff portion, and leads a grace ful slimness to the figure.

The chinebilla cellar pictures a modish wrap for such a costume, further warmlibeing supplied on bitterest weather by an underwaist of perforated chamois.

The lining of this is gray sife, and the

cape portion is made so full that it folds over at the shoulders in pleats. The long stole ends, which in this case are tied with hig reacties of black chiffon, are a novel and becoming finish to the front.

CHIFFON'S POPLARITY. Apropos of black chiffon, it is mid at he shops that there is now more de-

the shops that there is now more demand for it than ever. No matter what the color or texture of the gown, the fashioanble bodice is almost sure to have a touch of this silky stuff somewhere, and gains thereby in distinction.

Three stummer however for a former in Three stunning bodices for afternoon re-

ception wear follow: All shown have skirts of the same ma-



A Black Velvet Toilet. combinations would once have been considered preposterous. The truth of the matter is that both dressmakers and milliners are gradually realizing that there is, after all, no guide like nature. She makes no mistakes, and the closer the dabblers in artificial color can come to her marvelous tricks the better. All the sartorial that this year are taken straight from nature's dyepot. "There are geranium reds, petunia pinks, leaf greens, heliotrope and amethyst purples and gold yellows. They are combined, too, in the way that nature combines them, a way that runs counter to all previous ideas upon the subject, but which never fails of a wonderfully satisfying result."

Brown and Green Bodice. terial, but they will serve as excellent de-

signs for bodices in odd stuffs to be work
with a black silk, satin or veivet skirt.

A bandsome and useful corsage, for r a young mairon or b thin, black novelly crepon, with trimming of white renaissance lace. The bodice portion is of a heavy sath, in a curious glittering green veiled in blass chiffon, kilt plaited. Through a Vanaped derves. opening at the top of the crepon sieves, this brilliant fining is allowed to show incovered, and the narrow folied belt is uncovered, and the narrow folied belt is also made of it. The collar is a straight band that does not meet in front. It is band that does not meet in front. It is covered with the lace and finished inside with a narrow ruffle of white chiffon



dark, rich beauty. Distance and footlights cannot enhances such loveliness as
hers, nor can any picture of her do it
justice, for it lies in the smile, the expression, the radiant color, and the unfathomatic depths of the great dark eyes.
Herhair black as night and of extraordinary
texture and abundance, was rolled quite
away from her forehead.
Culve wears no jewels on her firm, plump
hands, except one finger marquise of diamonds set in black enamel.

ARTISTIC MAKE-UPS.

And apropos of a forthcoming opera,
"Sappho," of which Massenet is writing
the music and Henri Can, the libretto, I
read with interest.

"A calve quisers une mervelliese Saph"Offer l'hommage de toute mon admiration et de ma respecteuse amitte.

"EDOLARD DETAILLE."

And the sentiment of Massenet which
strikes the key note of Calve's greatness
was no less interesting
"Son coceur est dans tous ses accents, et

ARTISTIC MAKE-UPS. "Tell me something about your make-ups. How is it, for instance, that in La Navarraise your face is small, so exceed-ing small, your hair is an unkempt, tangled ing smail, your hair is an unkempt, tangled mass, your figare heavy, your walk the dragging, shuffling gait of a peasant, your eyes, too, are of a dusky blackness, while in Ophelia every movement is airy grace, your figure girlish, and face that of a brilliant Northern blue-eyed blonde?" "Oh, yes," she said; "in Ophelia my eyes are blue," and Mile. Calve explained how she had frequented studies and watched

by she had frequented studios and watched artists painting portraits, and from them had learned to treat the lower lids in such a way as to give her eyes the effect of being blue. She added that, like the pic-tures of impressionists, the effect near at hand was extraordings.

at hand was extraordinary.

"As to her coffure," chimed in Mme.
d'Hardelot. "It is easy to do anything with
such superb hair as hers." She then showed
the visitor how the effect was produced in La Navarraise by rolling and pinning down some of the hair enderneath. Calve is, in fact, a pronounced realist, and bestows infinite care upon the smallest detail of her costumes and makeup. Wherever it is possible she studies each character, with its manners and comments are the different transfer. its manners and contomes, as she did that of Carmen, on its native soil, and no matter how highly or unbecoming a costume may be, not a vestige of its truthfulness is sacrificed to feminine vanity; it all goes, even to the coarse worm lead the shoes of the peasant.

Mine. d'Hardelot, in the course of the

conversation, said to me that the perfect sincerity of the artist was an exponent of the absolute honesty and truthfulness of the woman; that Calve always said exactly what she thought. ROYAL SOUVENIRS. Mile. Calve was kind enough at my re-

"Son coent est dans tous ses accents, et c'est pourquoi Calve est une sublime artiste, Le vieil ami, "MASSENET."
Another page which specially attracted my attention contained the following.
With homage and admiration to the incomparable Calve, IRVING.

And

"My heart and I

Until I de."

The garden of nirls, sweet Caive. This from her devoted ELLEN TERRY.

IN MASSIMET'S OPERA.

When asked how she liked her role in "La Navarraise" she was most enthusiastic over it;

"When I treek the "

When I took the libretto to Massenet." "When I took the libretto to Massenet," she said, "he promised that I should have a role which would satisfy me, and he has kept his word." Such a role! The most exhausting! No other equals it in intensity. Although it contains but two acts, I am constantly upon the stage and am utterly exhausted when it is finished. Massened. senet taught me the part himself, being present at all the rehearsals. He is exact-ing, but is so great an artist and so re-fined in his methods that it is the greatest pleasure to sing under his instructions. He was greatly pleased with my conception of the character, and has written me charmingly about my success. But 'La Navarraise should not be judged from the standpoint of an opera, as it has been in America, but merely as an episode.' Marguerite in Goumod's "Faust" is one of Calve's favorite parts and she been to

of Calves favorite parts, and she longs to do it in America; but it has not been thought best by the management, as there are so many acceptable Marguerites and compara-tively few singers to fill the other roles which Calve has glorified.

She will, however, soon appear as Mar guerite in "Meristofelc." Of course, I could not take my leave without asking the all important ques-



Calve as Ophelia.

quest to show me the few interesting soovenirs of her brilliant career which she has ventured to transport across the ocean. Whenever she is in England she always sings for the queen, who is very fond of her, and never fails to present found of her, and never fails to present for the queen who is very fond of her, and never fails to present for the queen she have the farm at Areyson, where she loves to farm at Areyson where she loves to farm at Areyson, where she loves to farm at Areyson where she loves to farm at Areyson, where the loves to farm at Areyson, where the lov Caive with some fewel. Among them is a benutiful brooch of pearls and dia-monds in the form of the queen's mon ogram, topped by a crown studded with rubies. Another of her majesty's gifts is robies. Another of her majesty's gitts is a big butterfly with diamond wings and emerald body. Then there is the figure of Fame, with outspread jeweled pinions, a large diamond in the foot, and the letter with the large of the large diamond in the foot, and the letter with the large diamond in the foot, and the letter with the large diamond in the foot, and the letter with the large diamond in the foot, and the letter with the large diamond in the foot, and the letter with the large diamond in the large diamond in the foot, and the letter with the large diamond in the large diamond d

A Black Bicycler.

The first and only female teacher of cycling in New York is a colored woman. The management of the school that employs her thinks that only a woman can compassall the difficulties of a woman on a wheel.

wore a short skirt, the other knickerbockers. The contrast was remarkable, the latte looking conspicuous and far from grace-ful. She could not even walk about with-out imitating a masculine swagger and thrusting her hands in her pockets. She was not an impressive figure, all her femininity having disappeared.

There is a skirt which English women are weating for creding weight with

heavy striped boucle cloth. The boucle was not too rough, but had a warm look that added to its value as a winter material. The skirt was a full one, made plain around the hips and flaring at the feet. The bodice was of that singular make which was not a bodice at all. It is the round waist, which is made without seams, like a blouse. It fits perfectly at the shoulders, but fails loose the rest of the way. At the belt it receives shapeliness from being gathered lose over the hips in the belt's embrace.

The beauty of the costume, from the skater's standpoint, is its warmth, which is secured by mach padding. The padding in this case was quilted sailm, white and very shiry, being of the best quality. It made the waist as warm as a winter coat, but it also made it suitable only for outdoor wear. It could not have been endured in a heated shop or for a call.

I noticed as the wearer skated that the skirt of her basque flew up, showing the white saith plainly. It was probably intended to do this, as her initials were upon the front lap. They were carefully lettered in orange upon the outside of one of the white slik pockets that were in the skirt of the bodice.

These little pocketa are much to be found this winter in all the Paris dresses. They are set in the tails of coats, as men have pockels, and they are let into slits cut in the white saith linings of bodices at front and sides. Wherever a scrap of lining flies up in your face look for a little pocket. This skating girl had then in her cuffs. I noticed that she drew a tiny mouchoire therefrom.

SKATERS BELTS.

The beit of this rown was a govel thing There is a skirt which English women are wearing for cycling which gives perfect freedom, and makes life on wheels worth living. The peculiarity of this skirt is the clever introduction of a wide trouser, which gives the freedom of a knickerbocker with the appearance of an ordinary walking skirt. It is made of serge or tweed, lined with sfik. A blouse and short jacket are worn to complete the costume.

clever English girl, who wishes to go to a dinner party or a dance and does no own that luxury, a carriage, mounts her wheel, in wheeling costume, her evening dress neatly folded up in a box or hag being secured to the bicycle in some ingenious way, and off my lady goes, with her father or her brother as an escort, and mon the arrival at the second. pon the arrival at the scene of festivitie heslipsintoher gown aseasily as youplease.

For Thick Hair.

A very pretty arrangement for thick hair is done in this way: The the hair securely about half way from the neck to the crown of the head. Then take a strand at the top about e ual to one-fourth of the hair, the a knot at the end and roll it up, making a knot at the end and roll it up, making a knot at the end and roll it up, making a knot at the end and roll it up, making a controllar puff. Then twist the remainder of the hair into an equine knot, and the colliare is arranged. Add a leweled comb and the effect is very pretty. A more elaborate style can be obtained by adding more puffs.

gentile to the face. In front were little quills of finest feathers, but that was all the trimming I could see. Parisgiris have a way of patting on hat trimming unexpects edily. You do not suspect it until she tarns around. From the front the hat may be simple and quite plain, you say. But let the wearer turn her head and a startling bit of brightness meets your eye.

The wearer of the toque I admired had a large, weighty seal sacque. It had the big drooping shoulders of the winter's coats, with the tightened effect at the chows. This makes comfortable sieeve. The back of the coat was tight. In London now they are wearing the loose-backet coat, but you can't get a Parisian woman to hide the curvesofher back. Other women may wear the loose-backed coat, but not she.

The skirt underneath this extravagant scalskin was a Scotch plaid in small red strips and large black squares. Is that a Gordon? They called it so, but I doubted plaid invented more for its beauty than in accordance with the tradition of plaids.

All the young women carry thetrsteries. En Route to Skate Upon the Seine.

ders, but falls loose the rest of the way. At the belt it receives shapeliness from being gathered gose over the hips in the belt's embrace. It is to ensure, from the skatter's standpofet, is its warmath, which is secured by mach padding. The padding in this case way guilted sailn, white and very shiny, being of the best quality. It made the waist as warm as a winter coat, but it also made it suitable only for outdoor wear. It could not have been endured in a heated shop or for a call.

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SKATERS' BELTS.

The belt of this gave was a novel thing

